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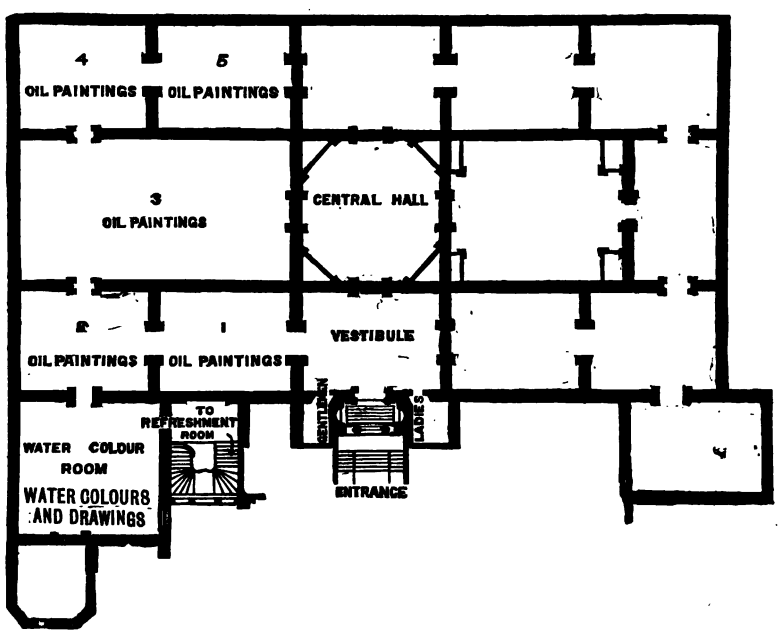
PLAN OF THE GALLERIES.



CATALOGUE.

The numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1–37.

LENT BY — PAINTER.

1 VIRGIN AND CHILD.

CHARLES DAWSON, ESQ. — **Sienese School, late 14th Century.**

Small full length figure of the Virgin holding the Child on her lap; gold background. Panel, 32¼ by 20 in.

2 VIRGIN AND CHILD.

REV. DR. WARRE. — **Mabuse.**

Half figure of the Virgin holding the Child on a white cloth resting on a ledge, which crosses the front of the picture; He is reaching up to catch hold of her veil; on the ledge are an apple, a pear, and a cherry; on the r. are seen the columns of a large building, and on the l. some houses with figures near them; a steep hill rises behind. Panel, 49½ by 40½ in.

LENT BY PAINTER.

3 **CHRIST ON THE ROAD TO CALVARY.**

FINE ART SOCIETY. **Benozzo Gozzoli.**

In the centre the Saviour bearing the Cross, assisted by Simon of Cyrene, and preceded by horse and foot soldiers; one man pulls Him along by a rope, while another behind is buffeting Him; following behind are the Virgin and St. Mary Magdalene; buildings and hilly landscape in the distance. Canvas, 28 by 46 in.

4 **VIRGIN AND CHILD, WITH SAINTS.**

REV. CHARLES GALTON. **Early Italian.**

Small full length figure of the Virgin, holding the Child in her arms; on the l. St. Mary Magdalene and St. John the Baptist; on the r. St. Catherine and St. Anthony; gold background. Panel, 36 by 20½ in., arched top.

5 **SMALL ALTAR-PIECE.**

WALTER SICHEL, ESQ. **Bernardo Daddi.**

Small full length figure of the Virgin enthroned, holding the Child in her lap; numerous Saints, some with musical instruments, standing and kneeling on either side; gold background; dated in Gothic numerals "1345." Panel, 18 by 12 in., arched top.
On the back of the panel is a grisaille of a Saint.

6 Portrait of **MARY, QUEEN OF SCOTS.**

CAPTAIN G. W. PROBERT. **16th Century.**

Daughter of James V. of Scotland; b. 1542; beheaded at Fotheringay Castle, Feb. 8, 1587.
Bust, three quarter profile to r.; red pearl-embroidered dress, high collar pearl head-dress. Panel, 12¼ by 8¾ in.

7 **SALVATOR MUNDI.**

C. FAIRFAX MURRAY, ESQ. **Albert Dürer.**

Half figure of the Saviour, holding the orb in His l. hand, His r. raised in the attitude of blessing. Panel, 22½ by 18½ in.

LENT BY PAINTER.

8 Portrait of THE PAINTER.

EARL SPENCER, K.G. **Sir Antonio More.**

B. 1512, at Utrecht; went to Spain in 1552, where he painted the portrait of Philip II., and was sent by that monarch to England to paint the portrait of Queen Mary; d. at Antwerp, 1582.

Three-quarter figure, standing to r., his r. hand on his hip, his l. resting on the head of a dog; dark dress, lace collar; he wears a sword, and has a thick gold chain round his neck; dark background. Panel, 45¼ by 32¾ in.

9 Portrait of A LADY.

EARL OF DARNLEY. **Flemish, Early 16th Century.**

Half figure, standing to l. at a ledge which crosses the front of the picture; black overdress, red bodice and sleeves; in her r. hand she holds a rose; on the ledge is a gold cup, with a gold chain attached to it; dark background. Panel, 29¾ by 23¾ in.

10 Portrait of THE DAUPHIN CHARLES ORLANDT.

C. FAIRFAX MURRAY, ESQ. **Le Peintre des Bourbons.**

Small half figure of a child to l.; white dress and cap; tapestry background. Inscribed on the bottom of the frame, "Charles Orlandt, Dauphin de Charles VIII. Roy de France, agé de XXVI. Mois," and with the date "1494" at the top. Panel, 11½ by 9½ in.

11 LUNETTE.

CLAUDE A. C. PONSONBY, ESQ. **Attributed to Gaudenzio Ferrari.**

Half figure of the Saviour in the act of blessing; an angel in attitude of adoration on either side. Panel, 34 by 83 in., semi-circular.

12 SAINT CATHERINE.

CLAUDE A. C. PONSONBY, ESQ. **Civetta.**

Small three-quarter figure of the Saint in a richly embroidered robe and head-dress, with one of her emblems, a sword, in front of her; landscape background. Panel, 33½ by 11¼ in.

LENT BY PAINTER.

13 Portrait of A LADY.

MAJOR CHARLES PALMER. **Hans Holbein.**

Small half length, to l., three-quarter profile to l., looking at the spectator, her hands crossed in front of her, and holding a medallion; brown gold-embroidered dress; black coif, with a gold pearl-embroidered band; green background. Inscribed "Etatis suæ 34." Panel, 16½ by 12½ in.

14 VIRGIN AND CHILD AND ST. PETRONIUS.

WALTER SICHEL, ESQ. **Francesco Francia.** (?)

Small figure of the Virgin holding the Child on her lap; He is leaning forward, His hands raised; beside them stands St. Petronius with crozier and mitre, and holding in his hands a model of the City of Bologna with its leaning towers—his emblem; landscape background. Panel, 9 by 7 in.

15 SAINT BARBARA.

CLAUDE A. C. PONSONBY, ESQ. **Civetta.**

Small three-quarter figure of the Saint in blue and red drapery, holding two of her emblems—a ring in her l. hand, and a peacock feather in her r.; landscape background. Panel, 33½ by 11¼ in.

16 Portrait of A YOUNG MAN.

EARL OF DARNLEY. **Italian, 15th Century.**

Small half figure to l., three-quarter profile to l.; brown dress trimmed with fur, black velvet cap, long hair; his l. hand, gloved, holds a paper; green background. Panel, 22 by 14½ in.

17 Portrait of A LADY.

EARL SPENCER, K.G. **Nicholas Lucidel.**

Probably a portrait of Anna von Botzheim. The Botzheims were a well-known Nuremberg family.

Half length to l., the hands crossed in front; crimson overbodice, with white underdress and sleeves, and a gold-embroidered cap fastened round the forehead by a filigree gold chain. She wears an apron, on the band of which are embroidered the letters "ANNA"; round her neck is a massive gold chain with a medallion attached, on which is the head of a bearded man, in relief, and part of an inscription: "Botzheim: ætat XXV"; the rest is hidden by the clasped hands; grey background. Panel, 22 by 18½ in.

LENT BY PAINTER.

18 Portrait of A LADY.

LEOPOLD HIRSCH, ESQ. **Sir Antonio More.**

Three-quarter figure, seated to l., three-quarter profile to l., looking at the spectator; dark dress, with red under sleeves; white cap, embroidered with jewels; her r. hand holds a gold chain suspended from her waist; on her l. is perched a parrot; dark background. Panel, 46½ by 35½ in.

19 VIRGIN AND CHILD.

CLAUDE A. C. PONSONBY, ESQ. **Mabuse.**

Three-quarter figure of the Virgin, less than life size, seated, her l. arm resting on a pedestal, and holding the Child, who stands on her lap, with her r.; He holds a bunch of cherries in either hand; architectural and curtain background on the r., and on the l. a landscape, with a castle in the foreground. Panel, 26½ by 19¾ in.

20 Portrait of A LADY OF THE COURT OF LODOVICO IL MORO.

EARL OF RODEN. **Ambrogio de Predis.**

Half figure to l., profile to l.; brown dress, gold embroidered close-fitting cap; dark background. Panel, 20¾ by 14¾ in.

21 Portrait of WILLIAM CECIL, 1st LORD BURGHLEY.

HON. MRS. TROLLOPE. **Mark Gerard.**

Queen Elizabeth's great minister; b. 1520; created Baron of Burghley, and Lord High Treasurer, which office he held for 30 years; d. 1598.
Bust to l., three-quarter profile to l.; brown dress, high lace ruff, hat with jewel in front; round his neck a gold chain with a medal attached; brown background. Inscribed, "An° Dni 1583: ætatis suæ 63." Panel, 16½ by 12½ in.

22 THE ANGEL OF THE ANNUNCIATION.

WALTER SICHEL, ESQ. **Filippino Lippi.**

Three-quarter figure to r., carrying a lily in the l. hand, the r. raised. Panel, 23¼ by 24¾ in.

LENT BY PAINTER.

23 THE CRUCIFIXION.

REV. CANON RAYMOND PELLY. **Marco Palmezzano.**

In the centre Christ on the cross; at the foot of the cross, clasping it, is seen the half figure of St. Mary Magdalene; St. Jerome kneels on the l., and St. Francis on the r.; the Virgin and St. John stand on either side; landscape background.
Signed on scroll, and dated, "Marcus Palmezzanus praemia (?) Foroliviensis fatiebat, MCCCCLXXX." Panel, 33 by 24½ in.

24 VIRGIN AND CHILD.

LADY WANTAGE. **Sandro Botticelli.**

Small full length figure of the Virgin, seated, enthroned under a circular arch supported by two pillars on either side, holding the Child in her lap; His r. hand is raised in the attitude of blessing; sky background. Panel, 33 by 18 in.

25 VIRGIN AND CHILD.

MARK FISHER, ESQ. **Early Venetian.**

Small three-quarter figure of the Virgin, seated, with the Child on her lap; He is holding a flower; tapestry background; landscape seen through an opening on the l. Panel, 22½ by 18½ in.

26 Portrait of AN ITALIAN NOBLEMAN.

SIR GEORGE DONALDSON. **Ascribed to Sodoma.**

Half length, seated to l., looking at the spectator; black fur-trimmed robe, black hat; his r. hand holds a book, which rests on a table in front of him; landscape background. Canvas, 31 by 25½ in.

27 THE HOLY FAMILY.

WALTER SICHEL, ESQ. **Francesco da Cotignola.**

Small half figure of the Virgin, with the Child on her lap; St. Anne on the l., St. Joseph on the r. Canvas, 21 by 17½ in.

28 THE TOILET OF VENUS.

C. FAIRFAX MURRAY, ESQ. **Giovanni Bellini.**

Three-quarter nearly nude figure, seated to r., holding a mirror, red drapery; landscape seen on l. Panel, 26 by 33½ in.

LENT BY PAINTER.

29 LA MADONNA DEI CANDELABRI.

SIR J. C. ROBINSON, C.B. **Raphael.**

Half figure of the Virgin, seated, clasping the Child on her lap; on either side is seen the face of an angel, and behind are two lighted candles. Canvas, 26 by 26 in. (circular).

30 THE CIRCUMCISION.

HON. MRS. TROLLOPE. **Bartolommeo Veneziano.**

Group of eight persons round the Child, who is seated on a table, supported by the Virgin. Signed, and dated, on a label at the bottom of the picture, "Bartholomaeus de Venetia, 1506." Panel, 34 by 54½ in.

31 THE HOLY FAMILY.

C. FAIRFAX MURRAY, ESQ. **Andrea del Sarto.**

Three-quarter figure of the Virgin, standing, holding the Child, who stands on a pedestal, His r. foot resting on a cushion; on the l. kneels St. John, presenting the Infant Saviour with the orb, and behind is seen St. Joseph. Panel, 52¾ by 39¼ in.

32 GROUP OF FIGURES, WITH LANDSCAPE BACKGROUND.

M. A. BRAUNSTEIN, ESQ. **Venetian School.**

Musical party. In the foreground, a gentleman in a slashed costume is seated at a table playing a lute, and accompanying a lady and a youth singing; behind them are two figures; and on the r., behind the lute player, is another gentleman holding a flute; landscape background. Tempera on canvas, 37 by 49 in.

33 VIRGIN AND CHILD, AND SAINT JOHN.

W. G. WATERS, ESQ. **Perino del Vaga.**

Three-quarter figure of the Virgin, seated, clasping the Child, who lies in her lap, His r. hand raised and grasping her robe; beside them stands the little St. John; landscape and buildings seen through an open window, left top corner. Panel, 33¾ by 26 in.

LENT BY PAINTER.

34 SANTA CONVERSAZIONE.

W. G. Waters, Esq. **Palma Vecchio.**

Three-quarter figure of the Virgin, with the Child standing on her lap, giving His right hand to St. Joseph; on the r. is St. Mary Magdalene bearing a box of ointment; landscape background. Panel, 26¼ by 40¾ in.

35 Portrait of A LADY.

C. Fairfax Murray, Esq. **Parmigiano.**

Half figure, to r. looking at the spectator, holding a dog in her lap; black dress, rich jewelled head-dress, pearl ear-rings, dark background. Canvas, 29¼ by 23 in.

36 THE ENTOMBMENT.

Earl of Powis. **Sebastian del Piombo.**

The Body of Christ, partly covered with a white cloth, is being placed in the tomb, supported by a man and St. Mary Magdalene; on the r. is the Virgin, falling back into the arms of St. John; behind are seen St. Anna and other figures; Calvary in the distance to r. Canvas, 40¾ by 30¼ in.

37 SAINT CATHERINE.

Claude A. C. Ponsonby, Esq. **Bernardino Luini.**

Three-quarter partially draped figure of the Saint, looking up and clasping her hands to her breast; in front of her is a broken wheel. Panel, 27½ by 20½ in.

GALLERY No. II.

OIL PAINTINGS—Nos. 38-73.

LENT BY PAINTER.

38 SEA PIECE.

DUKE OF RUTLAND. **Jacob van Ruysdael.**

Rough sea; coastline seen in the distance; in the foreground of the view is a fishing-smack running before the breeze, another is seen farther off; stormy sky. Canvas, 19¼ by 24 in.

39 HOCKEY-PLAYING ON THE ICE.

H.R.H. PRINCESS LOUISE, DUCHESS OF ARGYLL. **Dutch School.**

Scene on a frozen river, with numerous figures. In the foreground, four men playing hockey; one of them about to strike the ball; on the r., two women being pushed in a small hand-waggon; farther off, a tent, outside which are numerous figures; blue sky, and clouds. Panel, 11¼ by 14¾ in.

40 STILL LIFE.

ARTHUR KAY, ESQ. **Abraham van Beyeren.**

A bowl, filled with fruit and flowers, rests on a slab, on which are some more fruit and a dish with a lobster, etc., also two cups, one a tall gilt one with a cover. Signed, "AVB (connected) ft." Canvas, 22½ by 28¼ in.

41 Portrait of THE PAINTER.

EARL SPENCER, K.G. **Frank Hals.**

B. 1584, at Antwerp, where he commenced his artistic career, but soon removed to his ancestral city, Haarlem, and there passed a long and arduous career, divided between painting and good living; d. 1666.

Half length, seated to r., full face; his r. arm rests on the back of a chair, and in his hand is a branch of holly; architectural background, with trees seen through a window on the r. Canvas, 31 by 25¼ in.

LENT BY PAINTER.

42 SEA PIECE.

DUKE OF RUTLAND. **Jacob van Ruysdael.**

Rough sea; two fishing-boats running before the wind; in the r. foreground is a sand-bank with posts; very stormy sky. Panel, 19½ by 24 in.

43 PASTORAL SCENE.

J. SEYMOUR LUCAS, ESQ., R.A. **Jan van Goyen.**

Old barn and cottage in the foreground; figures standing and seated near them; blue sky, with clouds. Canvas, 15 by 21½ in.

44 Portrait of A LADY.

C. FAIRFAX MURRAY, ESQ. **Bartholomew van der Helst.**

Half figure seated to l., looking at the spectator; black dress, large white collar and white cuffs, holding her gloves in her r. hand; dark background. Panel, 33 by 26½ in.

45 SKATING.

LORD HUNTINGFIELD. **Albert Cuyp**

View on the Maes with the town of Dort on the l.; the river is frozen, and on it are numerous figures skating and sleighing; conspicuous in l. foreground are two horses, a white and a bay, attached to a sleigh. Signed, "A. C." Panel, 13½ by 22½ in.

46 FESTIVE BOORS.

LORD HUNTINGFIELD. **David Teniers.**

Interior of an ale-house. Two boors seated near a tub, on which are a candlestick, a charcoal brazier, and a white cloth; one lighting a pipe and the other holding a glass of beer; behind them stands another boor filling his pipe, and on the l. is another with his back turned to the principal group; a face is seen at a trapdoor above; on the r. at the far end of the room, near the fireplace, are two other figures. Canvas, 17½ by 23½ in.

LENT BY PAINTER.

47 Portrait of ADMIRAL DE RUYTER.

EARL SPENCER, K.G. **Frank Hals.**

The famous Dutch admiral; b. 1607; d. 1676.
Three-quarter figure, with long hair, seated to l., looking at the spectator; black dress, large white lace cuffs, black cloak, wide white collar; dark background. Canvas, 44½ by 32 in.

48 LANDSCAPE.

DUKE OF RUTLAND. **Jan van der Heyden.**

View of a country house, on the bank of a river, which is crossed by a bridge in the r. distance; behind the house rises a hill, on which are other buildings. The figures are by Adrian Van de Velde; among them is a woman with a pail, and a man with a pack on his back, going up some steps; on the farther bank of the river, near the entrance to the house, are some figures bathing; blue sky, with clouds. Signed. Panel, 13½ by 17¾ in.

49 WEDDING PARTY.

LORD HUNTINGFIELD. **Jan Steen.**

A composition of many figures. Interior of a large room, in which are gathered a numerous company to welcome the bride, who is seen entering the doorway on the l., followed by the bridal party; she wears the crown, the insignia of a bride, on her head, and is giving her hand to the bridegroom, who stands bareheaded, with his cap in his hand, welcoming her; on a tub stands an old man, playing the violin, and on the extreme r., on a table, is another man, reading an address; a servant, with outstretched hand, is descending the staircase on the l.; a youth, drinking beer, sprawls on the table. Signed, "J. Steen" (J. and S. connected). Panel, 21¾ by 28 in.

50 PORTRAIT OF AN OFFICER.

MRS. ETHEL HEAPE. **Bartholomew van der Helst.**

Half figure, standing to r., looking at the spectator, in uniform with cuirass and back-piece, long hair falling over shoulders; his r. hand grasps a cane; landscape and sky background. Canvas, 35 by 26½ in.

LENT BY PAINTER.

51 STILL LIFE.

ARTHUR KAY, ESQ. **William Klaasz Heda.**

On a table covered with a green cloth, on which lies a white napkin, are spread some silver salvers, a red earthernware silver-mounted jug, some glass goblets, and other portions of a dessert service. Signed, and dated, "Heda 1644." Panel, 30½ by 24½ in.

52 A PICTURE GALLERY.

LORD HUNTINGFIELD. **G. van Haecht.**

Interior of a large gallery filled with pictures and works of art, and crowded with figures. It probably represents the gallery of a well-known patron of the fine arts, in the early part of the 17th century, the Antwerp merchant Cornelis van der Geest. Over the door on the r. are his arms, above them his crest—a dove resting on a skull—and his motto "Vize l'Esprit." Through the window on the l. can be seen the river Scheldt. Among the numerous figures may be recognised several well-known personages, e.g., the Infanta Isabella Clara Eugenia, Regent of the Netherlands, and her husband the Archduke Albert, Rubens, Van Dyck, Snyders, and many others. The Infanta and her husband are seated, looking at a picture, which is being held up for their examination; beside it stands the owner. Many of the pictures can also be recognised, as, e.g., Rubens's "Battle of the Amazons," which hangs above the principal group. Signed, and dated, on a small picture in the centre foreground, "G. V. Haecht, 1628." Panel, 40 by 53½ in.

53 Portrait of A CHILD.

ARTHUR KAY, ESQ. **Samuel van Hoogstraeten.**

Half figure of a child, seated to l., holding in his r. hand a toy, fastened by a gold chain; brown dress, close-fitting cap; dark background. Signed, and dated, "S.V.H. 1645." Panel, 27 by 23 in. (oval).

54 Portrait of THE PAINTER'S FATHER.

F. C. K. FLEISCHMANN, ESQ. **Rembrandt.**

Harmen Gerritz, a miller; b. 1568, or 1569, at Leyden; d. 1630.
Bust to l., head turned towards the spectator; black robe, black cap; wears a gold chain with a medallion; brown background. Signed, and dated, "R.H.L. (connected) 1631." Panel, 23 by 19½ in.

55 LANDSCAPE.

ANONYMOUS. **Albert Cuyp.**

On a high bank overlooking a river which is seen on the r. are some cattle tended by a man who is talking to a woman seated on the ground near him; advancing on the l., between two high trees, is seen a man on a donkey with panniers; on the farther side of the river appears a town, with high hills beyond. Panel, 17¼ by 25¼ in.

LENT BY PAINTER.

56 Portrait of AN OLD LADY.

SIR GEORGE DONALDSON. **Rembrandt.**

Half figure seated to r., with her hands crossed in front of her; dark dress; close-fitting black cap; dark background. Canvas, 31 by 26¼ in.

57 VIEW OF DORT.

GUY SEBRIGHT, ESQ. **Albert Cuyp.**

View on the Maes, near the town of Dort; a large fleet of vessels of various kinds lie in perspective along the quay on the l., partly concealing the town; in the r. foreground is a large vessel crowded with figures; a boat is approaching it, in which are two richly dressed cavaliers, one of whom stands in the stern; blue sky, with clouds. Canvas, 43 by 65⅛ in.

58 Portrait of a WOMAN: known as "REMBRANDT'S COOK."

F. C. K. FLEISCHMANN, ESQ. **Rembrandt.**

Half figure to l., looking down; her l. hand holds a knife and rests on a table in front of her; dark dress, white handkerchief round her neck; red cap; dark background. Canvas, 28¾ by 23¼ in.

59 LANDSCAPE.

LADY WANTAGE. **Aart Van der Neer.**

View of a canal, with houses and trees; in the l. foreground two men are cutting up timber; beyond them on the farther side of the canal two men are dragging a net; blue sky, with clouds. Signed, "AV DN" (the AV and DN connected). Canvas, 25¾ by 31 in.

60 Portrait of A BOY.

EARL SPENCER, K.G. **Rembrandt.**

Formerly called a Portrait of William of Orange.
Half figure, facing the spectator, in brown dress and black cap with coloured feathers; dark background. Painted about 1655–60 (unfinished). Canvas, 24½ by 21 in.

LENT BY PAINTER.

61 **A BREEZY DAY.**

ARTHUR KAY, ESQ. **Jan Porcellis.**

View looking towards the open sea; in the centre of the picture are a fishing-smack in full sail, and a boat with three men; a wooden pier, with figures on it, and shipping beyond, is seen on the l.; cloudy sky. Signed, "J. P." Panel, 22½ by 31½ in.

62 **THE BURGOMEISTER VAN DER GUTCH.**

SIR GEORGE DONALDSON. **Van Dyck.**

Half figure to r., looking at the spectator; black dress and mantle; white lace collar; crimson curtain and sky background; inscribed on a column, beneath a coat-of-arms, "Anno 1629, ætatis suæ 30." Panel, 38½ by 28½ in.

63 **VIEW OF AMSTERDAM.**

DUKE OF RUTLAND. **Jan van der Heyden.**

A view of the Nieuwekirk and the adjoining buildings at Amsterdam; in front of the church extend a quay and a canal. Among the figures, which are by Adrian van de Velde, are two monks in white, and a man sweeping, also a woman descending some steps to the water; blue sky, with clouds. Signed, "JVDH (connected)." Panel, 18 by 23¼ in.

64 **THE QUACK DOCTOR.**

DUKE OF RUTLAND. **David Teniers.**

A man, fantastically dressed, standing on a bench at the corner of a house, on which are various objects connected with his trade; he holds up a small bottle in his r. hand; a woman is seen looking out of a window behind him. Panel, 9¼ by 7¼ in.

65 **HERCULES AND ANTAEUS.**

DUKE OF RUTLAND. **Rubens.**

Hercules is represented in the act of throwing Antaeus. Panel, 25½ by 19¼ in.

LENT BY PAINTER.

66 CALM, WITH BOATS.

LADY WANTAGE. **William van de Velde.**

Fishing-boats at anchor, other shipping beyond, and on the r. a man-o'-war. Signed, "W V V." Canvas, 19 by 22¾ in.

67 THE OYSTER SUPPER.

LUDWIG NEUMANN, ESQ. **Jan Steen.**

A lady offering a glass of wine to a gentleman seated at a table near a fireplace; near him is an old woman opening oysters; behind the lady stands a man in a red cap; in the foreground, a boy is pouring wine out of a bottle into a flagon; a dog is sniffing at a half-peeled lemon on a chair; through an open door on the l. are seen two gentlemen playing at tric-trac; over the chimneypiece is a figure of Fortune, and beneath it the inscription "Soo gewonnen, soo verteert"—"Lightly come, lightly go"—and the signature and date, "J. Steen (J. and S. connected), 1661." Canvas, 31 by 40½ in.

68 CALM, WITH BOATS.

LADY WANTAGE. **Jan van de Capelle.**

Fishing-boats at anchor close to the shore in the foreground; drawn up on the shore on the r. is a boat in which is a man standing up, near it are two other figures; in the r. distance is a large vessel; line of coast seen on the l.; cloudy sky lit up by the sun. Panel, 19½ by 23½ in.

69 PASTORAL SCENE.

H.R.H. PRINCESS LOUISE, DUCHESS OF ARGYLL. **David Teniers.**

Boors merrymaking outside a village inn; in the centre are a couple dancing, the man wears a red cap; another couple seated near; various other groups on the r. and l. of the picture. Signed, "D. Teniers." Panel, 14¼ by 19½ in.

70 SAINT MATTHEW.

EARL SPENCER, K.G. **Van Dyck.**

Half figure to l. of the Saint, in a brown robe, holding a halberd. Panel, 24½ by 18¾ in.

LENT BY PAINTER.

71 SMOKERS.

LORD HUNTINGFIELD. **Adrian van Ostade.**

Interior of a tavern, with boors drinking and smoking; in the foreground a man, in a red jacket, is seated near a tub, with a pipe in his l. hand; near him stands a man holding a glass of ale; other figures of men and women seated in the background. Panel, 14½ by 13¼ in.

72 CATHEDRAL.

LORD HUNTINGFIELD. **Hendrik Cornelisz van der Vliet.**

View of the interior of a cathedral, with numerous figures; in the foreground is a man standing in an open vault, and conversing with the minister; on the l. is a gentleman, followed by his dog. Canvas, 43¾ by 50 in.

73 GRACE BEFORE MEAT.

CHARLES MORRISON, ESQ. **Jan Steen.**

A woman with a child on her lap, seated at a table in the corner of a room; on the table in front of them are bread and cheese, and on a keg beside it is a ham; opposite her sits a man holding his hat in his hand; landscape seen through a window on the l.; hanging from a shelf on the r., on which is a skull, is a scroll with the words "Gedenke u sterben" (Think on death); and from the wall hangs a tablet with the following rhyming inscription in Dutch:—

"Drie dingen wensch ick en nitt meer;
Voor al ic minnen Godt den heer,
Geen overvloet van Rijckdoms schat,
Maer wens om tgeen de wÿste badt.
Een eerlyck leven op dit dal—
In dese drie bestadt het al."

(Three things I wish for, and no more,
To love my God all else before,
No overflow of wealth to have,
And—what the wisest always crave—
A life in this vale without stain—
These three do everything contain.)

Signed, and dated, "Jan Steen, 1660." Panel, 21 by 17½ in.

GALLERY No. III

OIL PAINTINGS—Nos. 74–116.

LENT BY PAINTER.

74 SHIPS OF WAR.

DUKE OF RUTLAND. **William Van de Velde.**

View of an estuary crowded with shipping, among which are several warships flying the Dutch flag; one of them in the foreground is advancing under shortened sail, another is firing a salute; on the l. is a wooden jetty and several boats filled with men; blue sky, with storm clouds. Signed, and dated 1692. Canvas, 43½ by 70¼ in.

75 Portrait of SIR WILLIAM ST. QUINTIN, BART., of Scampston Hall, Yorks.

MAJOR C. DARBY GRIFFITH. **Thomas Gainsborough, R.A.**

Three-quarter figure seated to r., three-quarter profile to r.; red coat, wig; his r. hand holds a hat; green curtain and brown background. Canvas, 49½ by 39¼ in.

76 THE GRAND CANAL, VENICE.

J. SEYMOUR LUCAS, ESQ., R.A. **Canaletto.**

View looking up the Grand Canal; numerous boats and gondolas blue sky, with clouds. Canvas, 17¾ by 28½ in.

77 SCENE IN VENICE.

SIR GEORGE DONALDSON. **Canaletto.**

View looking across the entrance to the Grand Canal, with Santa Maria della Salute and the Dogana on the opposite bank; numerous figures in the foreground; blue sky, with clouds. Canvas, 51¼ by 50½ in.

LENT BY PAINTER.

78 Portrait of JANE, DUCHESS OF GORDON.

MRS. CUMMING. **Sir Thomas Lawrence, P.R.A.**

2nd daughter of Sir William Maxwell, 3rd Baronet of Monreith; m. 1767, Alexander, 4th Duke of Gordon; was a great lady in the social and political world at the end of the 18th century; d. 1812.

Three-quarter figure standing slightly to r., head turned over r. shoulder; white low-cut dress, black red-lined cloak; she is wearing the bonnet of the Gordon Highlanders, which regiment she helped to raise; sky background. Canvas, 54 by 41¾ in.

79 Equestrian Portrait of GENERAL HONYWOOD.

W. LOCKETT AGNEW, ESQ. **Thomas Gainsborough, R.A.**

Wounded at the Battle of Dettingen, 1743, and also at Clifton, in a skirmish with the forces of the Young Pretender, 1745; d. 1785.

Riding to l. on a bay horse; in general's full dress uniform, his sword in his r. hand; landscape background. Canvas, 125 by 115 in.

80 "PINKIE."

O. MOULTON BARRETT, ESQ. **Sir Thomas Lawrence, P.R.A.**

Portrait of Miss Mary Moulton Barrett, aunt of Elizabeth Barrett Browning.

Full length, of a girl standing in a landscape, facing the spectator; white dress, pink sash; hat trimmed with pink ribbons; her r. hand held behind her back. Canvas, 57½ by 39¾ in.

Exhibited in 1795 as "Portrait of a Young Lady."

81 Portrait of JOHN GRUBBE, ESQ., of Horsenden House, Bucks.

THE FAMILY. **Thomas Gainsborough, R.A.**

Three-quarter figure, standing to l., three-quarter profile to l.; red coat, yellow waistcoat; he holds his hat in his l. hand; landscape background. Canvas, 49½ by 39½ in.

82 Portrait of VISCOUNTESS BAYHAM, afterwards MARCHIONESS OF CAMDEN.

MARQUESS CAMDEN. **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of William Molesworth. Esq.; m. 1785, John Jeffreys Pratt, eldest son of 1st Earl Camden, created, 1812, Marquess Camden; d. 1829.

Three-quarter figure, seated, facing the spectator; large hat and white feathers, white dress, black lace shawl; landscape background. Painted 1786–7. Canvas, 55 by 44 in.

LENT BY PAINTER.

83 LANDSCAPE.

MAJOR C. DARBY GRIFFITH. **Solomon van Ruysdael.**

View looking along a river on the r.; in the foreground a ferry-boat, with figures and cattle; wooded bank with houses on the l., and a village in the middle distance; blue sky, with clouds. Canvas, 38½ by 56 in.

84 SANTA MARIA DELLA SALUTE, VENICE.

CLAUDE A. C. PONSONBY, ESQ. **Canaletto.**

View at the entrance of the Grand Canal, with the Church of Santa Maria della Salute on the r.; blue sky, with clouds. Canvas, 17½ by 35 in.

85 Allegorical Portrait of JAMES BEATTIE, D.C.L.

UNIVERSITY OF ABERDEEN. **Sir Joshua Reynolds, P.R.A.**

B. 1735; educated at Marischal College, Aberdeen, and became Professor of Moral Philosophy 1760; published his 'Essay on Truth' 1770, and 'The Minstrel' 1771; the friend of Johnson, Reynolds, etc.; d. 1803.

Half length, seated to l., looking at the spectator; in D.C.L. gown, with his essay under his arm; behind him is the Angel of Truth, thrusting down Sophistry, Infidelity, and Scepticism. These figures have been sometimes described as intended to represent Voltaire, Gibbon, and Hume. But Reynolds, in a letter to Beattie, February 22, 1774, wrote: "Mr. Hume has heard from somebody that *he* is introduced in the picture not much to his credit. There is only a figure covering his face with his hands, which they may call 'Hume' or anybody else. It is true he has a tolerably broad back. As for Voltaire, I intended he should be one of the group." Canvas, 45 by 56 in.

86 Portrait of JOHN CHARLES, VISCOUNT ALTHORP.

EARL SPENCER, K.G. **Sir Joshua Reynolds, P.R.A.**

B. 1782; Chancellor of the Exchequer 1830 to 1834; succeeded as 3rd Earl Spencer, 1834; d. 1845.

Whole length of a boy, standing in a landscape, facing the spectator, looking over his left shoulder; white suit, with frilled collar open at the front; black hat; blue sash; his l. hand in the sash. Painted 1786. Canvas, 55 by 44 in.

LENT BY PAINTER.

87 Portrait of THE HON. FRANCES DUNCOMBE, afterwards THE HON. MRS. BOWATER.*

CHARLES J. WERTHEIMER, ESQ. **Thomas Gainsborough, R.A.**

Daughter of Anthony Duncombe, created 1747 Lord Feversham of Downton.

Full length, standing, facing the spectator, looking over her r. shoulder; blue low-cut dress with lace trimming, white skirt; her hands are crossed in front of her, and in the r. she holds a high-crowned hat with a feather; architectural and landscape background. Painted 1774. Canvas, 91¼ by 60 in.

88 Portrait of SIR GEORGE SINCLAIR, BART., of Ulbster, as a Boy.

VISCOUNT IVEAGH. **Sir Henry Raeburn, R.A.**

B. 1790; m. 1816, Lady Catherine Tollemache, daughter of Louisa, Countess of Dysart, and sister of the Earl of Dysart; d. 1868.

Full length, of a fair-haired boy seated in a landscape on a rock, looking at the spectator; red jacket and frilled collar; his l. hand rests on the rock; his r. holds his cap; landscape background. Canvas, 57 by 42½ in.

89 Portrait of THE HON. GERTRUDE ROPER, afterwards BARONESS DACRE.

LEOPOLD HIRSCH, ESQ. **Sir Joshua Reynolds, P.R.A.**

Grand-daughter of the 8th Baron Teynham; m. 1771, Thomas Brand, Esq., of the Hoo, Herts; succeeded her brother in the Barony of Dacre, 1794; d. 1819.

Half figure, facing the spectator; white low-cut dress, pink fur-lined cloak, red gold-embroidered sash; a long tress of hair hangs down over her r. shoulder. Painted in an oval. Canvas, 29½ by 24¼ in.

90 MERCURY AND HERSÉ.

SIR SAMUEL MONTAGU, BART. **J. M. W. Turner, R.A.**

The scene in the foreground represents the well-known incident in Ovid's 'Metamorphoses.' Canvas, 75 by 63 in.

Exhibited in 1811 with the following quotation:—

"Close by the sacred walls in wide Munychia's plain,
The god well pleased beheld the virgin train."

* This picture was wrongly described in the first edition of the Catalogue as a portrait of the Hon. Anne Duncombe, afterwards Countess of Radnor.

LENT BY PAINTER.

91 Portrait of MISS LINLEY.

CHARLES J. WERTHEIMER, ESQ. **Thomas Gainsborough, R.A.**

The celebrated actress and singer, Elizabeth Linley, daughter of Thomas Linley, the musical composer; b. 1754; m. 1772, Richard Brinsley Sheridan; d. 1792.

Bust, slightly to r., head turned over r. shoulder; white gold-embroidered low-cut dress, white and gold scarf; a tress of hair hangs down over the r. shoulder. Painted in an oval. Canvas, 30 by 25 in.

See also No. 108.

92 Portrait of EDWARD, 5th EARL OF DARNLEY.

EARL OF DARNLEY. **John Hoppner, R.A.**

B. 1795; succeeded his father as 5th Earl 1831; d. 1835.

Full length, of a fair-haired boy leaning against a rock, looking at the spectator; blue dress, turned up with red at the sleeves; both hands rest on the rock; landscape background. Canvas, 50 by 39½ in.

93 Portrait of MRS. LEE ACTON.

LORD DE SAUMAREZ. **George Romney.**

Penelope, daughter of the Rev. Sir Richard N. Rycroft, Bart.; m. 1791, as 2nd wife, Nathaniel Lee Acton, Esq.; d. 1819.

Full length, standing in a landscape to l.; white dress; straw hat, with white veil tied under chin. Painted 1791. Canvas, 93½ by 57½ in.

For a portrait of Mr. Acton's 1st wife, see No. 98.

94 Portrait of THE RIGHT HON. WILLIAM PITT.

VISCOUNT IVEAGH. **Thomas Gainsborough, R.A.**

The famous statesman; 2nd son of William, 1st Earl of Chatham; b. 1759; d. 1806.

Three-quarter figure, seated to r. at a table, on which is an inkstand and some books; blue coat, gilt buttons, lace ruffles; in his r. hand he holds a paper on which is inscribed "To The Rt. Hon. William Pitt, First Lord Commissioner of the Tresury" (*sic*); thrown over the arm of the chair are his robes as 1st Lord of the Treasury; red curtain background. Canvas, 47¾ by 38½ in.

LENT BY PAINTER.

95 Portrait of CAPTAIN WINTER.

SIR SAMUEL MONTAGU, BART. **Sir Joshua Reynolds, P.R.A.**

Small full-length figure in uniform, standing by his horse near a large tree, his r. arm holding the rein on the horse's back; on the l. is depicted a battle. Painted 1759. Canvas, 43 by 58 in.

96 Portrait of MARGARET GEORGIANA, COUNTESS SPENCER, AND HER DAUGHTER GEORGIANA, afterwards DUCHESS OF DEVONSHIRE.

EARL SPENCER, K.G. **Sir Joshua Reynolds, P.R.A.**

Daughter of the Right Hon. Stephen Poyntz; m. 1755, John Spencer, created successively Baron, Viscount, and Earl Spencer; d. 1814.

The child, Lady Georgiana Spencer, married the 5th Duke of Devonshire, and was noted for her wit and beauty. Reynolds and Gainsborough both painted well-known pictures of her.

Three-quarter figure; in red embroidered dress, with wide lace sleeves; her arms encircling the child, who, in a white dress with blue sash, stands on a table with her l. arm round her mother's neck, and her r. raised to her bosom; a dog is also on the table, raising its r. paw; red curtain background; sky seen on r. Painted 1761–3. Canvas, 48 by 44 in.

97 Portrait of LA MARÉCHALE DE MUYS.

EARL SPENCER, K.G. **Sir Joshua Reynolds, P.R.A.**

An intimate friend of Georgiana, 1st Countess Spencer.

Half length, seated to r., three-quarter profile to r., looking up; her l. arm rests on her knee, and she is leaning her chin on her hand; white dress, broad blue ribbon over the r. shoulder, hair dressed high; dark background. Painted 1771. Canvas, 29¼ by 24¼ in.

98 Portrait of MRS. LEE ACTON.

LORD DE SAUMAREZ. **George Romney.**

Susannah, daughter of Sir Thomas Miller, 5th Bart.; m. Nathaniel Lee Acton, Esq.; d. 1789.

Three-quarter length, seated in a landscape to l., looking at the spectator; white dress, blue sash, white cap trimmed with blue. Canvas, 49½ by 39½ in.

For a portrait of Mr. Acton's 2nd wife, see No. 93.

LENT BY PAINTER.

99 Portrait of MRS. ROMNEY.*

ANONYMOUS. **Thomas Stewardson.**

Jane Kennal; m. 1806 Rev. John Romney, son of George Romney, the artist; d. 1862.

Half length to l., looking at the spectator; green dress, green poke bonnet; her r. hand held to her bosom; sky background. Canvas, 29½ by 24¼ in.

100 Portraits of SIR RALPH AND LADY ASSHETON OF WHALLEY.

LORD ZOUCHE. **Sir Peter Lely.**

Two full length figures; Sir Ralph on the r. in yellow jacket, dark trunk hose, standing, holding in his r. hand a tress of his wife's hair, his l. hand thrust in his bosom; Lady Assheton, in a blue dress, stands facing the spectator, her l. hand catching up her dress, her r. holding two roses which rest on a table on which is a vase filled with the same flowers; the sleeves of her dress are lined with white and looped up with jewels. Inscribed, "Sr Raphe Afsheton of Whalley Bart Brother of Lady Afsheton of Middleton Lady Curzon's Grandmother and ———— Harrington his Second Lady by Sr Peter Leley." Canvas, 79¾ by 60 in.

101 Portrait of MARIANA, 2nd Wife of PHILIP IV. OF SPAIN.

EXECUTORS OF THE LATE H. B. BRABAZON, ESQ. **Velasquez.**

Daughter of the Emperor Ferdinand III.; b. 1635; m. 1649, as his 2nd wife, Philip IV. of Spain; became Regent at the death of her husband, in 1659.

Bust to r., nearly full face; white dress; head-dress of the period, made of false hair, decked with ribbons and jewels and large ostrich feathers; dark background. Canvas, 28 by 23 in.

102 Portrait of LADY FRANCES DEVEREUX, afterwards DUCHESS OF SOMERSET.

LORD TOLLEMACHE. **Van Dyck.**

Daughter of Robert, 2nd Earl of Essex, the favourite of Queen Elizabeth; b. 1599; m. 1616, as his 2nd wife, William Seymour, Duke of Somerset; d. 1674.

Half figure, standing to r., three-quarter profile to r.; black dress, brown scarf over the r. shoulder, low-cut bodice, with pearl fastenings, pearl necklace and earrings; her l. hand held to her breast; dark background. Canvas, 49 by 37¼ in.

* This picture was wrongly described in the first edition of the Catalogue as a portrait by George Romney of his wife.

LENT BY PAINTER.

103 Portrait of A KNIGHT OF SANTIAGO.

SIR FREDERICK COOK, BART. **J. Francisco Pacheco.**

Bust to r., looking at the spectator; black dress, high white collar; wearing spectacles; embroidered on the l. sleeve of his dress is the red cross of the Order; dark background. Signed, and dated, "J. F. Pacheco, 30 de julio 1626." Canvas, 22½ by 18¼ in.

104 CHRIST RISEN.

HENRY S. ROCHE, ESQ. **Rubens.**

Half figure, nude to the waist, clasping a cross. Panel, 44½ by 31¾ in.

105 Portrait of THE EARL OF NORTHUMBERLAND.

HON. MRS. TROLLOPE. **Rubens.**

Half figure to r., looking at the spectator; dark dress, large white ruff; his l. hand rests on a celestial globe, his r. grasps a staff; on shelf to the r. are some books. Panel, 40¾ by 30 in.

106 Portrait of MARIA WALPOLE, COUNTESS OF WALDEGRAVE, afterwards DUCHESS OF GLOUCESTER.

C. FAIRFAX MURRAY, ESQ. **Sir Joshua Reynolds, P.R.A.**

2nd natural daughter of Sir Edward Walpole; b. 1737; m. 1st, James, 2nd Earl Waldegrave, 1759; 2nd, H.R.H. Will. Henry, Duke of Gloucester, 3rd son of Frederick, Prince of Wales; she was mother to the Duke of Gloucester, who married the Princess Mary, daughter of George III.; d. 1807.

Three-quarter figure seated to r.; she is leaning forward and looking up, her chin resting on her l. hand; white dress; curtain background. Canvas, 35½ by 27½ in.

107 A WATERFALL.

LADY WANTAGE. **Jacob van Ruysdael.**

In the foreground is a torrent rushing between rocks on the r. and flowing away to the l. between other masses of rocks; above and beyond it rises a wooded hillside, on the top of which are some cottages and figures; below, on the slope of the hill, are two other figures seated on the ground, one of them, supposed to be the artist himself, sketching; on the extreme l. is a cottage, with a woman at the door, and a man with a dog; in the r. distance is seen a village with blue hills beyond; cloudy sky. Signed on the rock in the middle of the stream "J. Ruisdael" (J. and R. connected). Canvas, 41 by 58½ in.

LENT BY PAINTER.

108 Portrait of MRS. SHERIDAN.

CORPORATION OF GLASGOW. **Sir Joshua Reynolds, P.R.A.**

See No. 91.

Bust to r., profile to r.; white gold-embroidered dress; hair dressed high; dark background. Canvas, 30 by 24¾ in.

109 THE HARVEST WAGGON.

SIR SAMUEL MONTAGU, BART. **Thomas Gainsborough, R.A.**

A waggon, in which are four men and two girls, is being drawn by three horses along a road beneath some trees on the l.; the driver is stopping his team to let another girl get in; this girl is a portrait of one of Gainsborough's daughters, and the figure in the cart looking up at the man drinking, is a portrait of the other. One of the horses was given to the painter by Mr. Wiltshire, for whom this picture was painted, and often served as a model. Canvas, 47½ by 57 in.

110 Portrait of MR. RICHARD BARWELL, AND HIS SON.

SIR GEORGE DONALDSON. **Sir Joshua Reynolds, P.R.A.**

B. 1741; was an intimate friend of Warren Hastings, and a member of his council in India, and his firm supporter throughout his memorable trial; d. 1804.

Full length, seated to r., looking at spectator: red coat, green gold-trimmed waistcoat, dark breeches; his l. hand resting on some documents on a table; the boy, in red, stands beside him, taking a pen from his father's hand; in the background is a draped curtain and a bookcase filled with books, with a map suspended from one of the shelves. Painted for Warren Hastings, 1780-81. Canvas, 79¼ by 56¾ in.

111 PASTORAL SCENE.

SIR SAMUEL MONTAGU, BART. **Thomas Gainsborough, R.A.**

Rocks on r.; a pool in centre, near which are three figures, three cows, and a goat; trees on either side; hills in the distance; evening sky. Canvas, 47 by 58 in.

112 Portrait of THE HON. MRS. GRAHAM.

A. G. MAXTONE-GRAHAM, ESQ. **Thomas Gainsborough, R.A.**

Mary, daughter of the 9th Lord Cathcart; m. 1774 Thomas Graham, Esq., of Balgowan, afterwards Lord Lynedoch; d. 1792.

Half length to r., looking over her r. shoulder; lilac dress, low cut; hair dressed high, with a tress hanging over the r. shoulder; hands crossed in front of her, holding up her dress; sky background. Canvas, 35½ by 27 in.

LENT BY PAINTER.

113 BURNING OF THE HOUSES OF PARLIAMENT, OCTOBER 16, 1834.

HOLBROOK GASKELL, ESQ. **J. M. W. Turner, R.A.**

View taken from the Surrey side, near Westminster Bridge, which is seen on the r. crowded with figures; in the l. distance, through the flames and smoke, appear the towers of Westminster Abbey; sky lit up by the flames; numerous boats crowded with figures. Painted 1835. Canvas, 35 by 47 in.

114 Portrait of DR. WILLIAM PEARCE, of Bath.

F. C. K. FLEISCHMANN, ESQ. **Thomas Gainsborough, R.A.**

An intimate friend of Gainsborough's, and of Miss Burr, afterwards Mrs. Gainsborough. The picture was given to him by Gainsborough. Bust, head turned over r. shoulder; blue coat, lace ruffles, powdered hair, dark background. Canvas, 28 by 22¾ in. (oval).

115 Portrait of LADY ELIZABETH HOWARD, afterwards DUCHESS OF RUTLAND.

ANONYMOUS. **John Hoppner, R.A.**

Daughter of Frederick, 5th Earl of Carlisle; m. 1799, John Henry, 5th Duke of Rutland; d. 1825.
Three-quarter figure, seated to l. in a landscape; blue short-sleeved dress, blue ribbon in her hair; foliage background. Canvas, 49¾ by 39½ in.

116 Portrait of JOHN CHRISTOPHER BURTON, 5th VISCOUNT DOWNE.

LIEUT.-COLONEL R. H. BROOKE-HUNT. **Thomas Gainsborough, R.A.**

B. 1764; d. 1832.
Bust to l., looking at the spectator; blue coat, buttoned over the chest, red collar; powdered hair; brown background. Canvas, 25 by 21 in. (oval).

GALLERY No. IV.

OIL PAINTINGS—Nos. 117-147.

LENT BY PAINTER.

117 Portrait of ROBERT COOPER, ESQ., of Salisbury.

G. WHITE COOPER, ESQ. **Thomas Gainsborough, R.A.**

Bust, three-quarter profile to r.; grey coat, green figured waistcoat; wig. Canvas, 23¾ by 19½ in.

118 Portrait of MISS HARRIET BEECHEY.

SIR ISIDORE SPIELMANN. **Sir William Beechey, R.A.**

3rd daughter of Sir William Beechey, R.A.; m. Richard Riley, Esq., of the Admiralty; d. 1854. Painted 1809-10.

Full length, seated to r., on a balcony; her head turned over her r. shoulder; her hands folded on her lap; white low-necked dress; balustrade with vase of flowers on the r.; architectural and curtain background. Canvas, 55½ by 43½ in.

119 Portrait of SIR WILLIAM TEMPLE.

REV. CANON RAYMOND PELLY. **Sir Godfrey Kneller, Bart.**

Statesman, Diplomatist, and Author; b. 1628; m. Dorothy Osborn, 1655; was envoy at Brussels, and subsequently ambassador at the Hague, where, in 1674, he negotiated the marriage between William of Orange and Mary; on their accession he was offered the office of Secretary of State, which he refused, and, going into retirement, wrote his Memoirs, assisted by Swift; d. 1698.

Bust to l., looking at the spectator; brown coat; dark background. Canvas, 28 by 24 in.

120 Portrait of LADY MARY HOWARD.

FREDERICK M. FRY, ESQ. **Sir Peter Lely.**

Half figure, looking at the spectator; blue low-cut dress; dark background. Painted in an oval. Canvas, 29½ by 24½ in.

LENT BY PAINTER.

121 THE BEATERS.

SIR SAMUEL MONTAGU, BART. **John Crome.**

The edge of a wood; in the foreground, at the foot of some trees, are two men seated, and one standing, with a dog; distant view across open country on the r.; blue sky, with clouds. Panel, 20½ by 33½ in.

122 Portrait of MISS BUTLER.

F. C. K. FLEISCHMANN, ESQ. **Thomas Gainsborough, R.A.**

Half length to r., looking at the spectator; white figured dress, a rose at her bosom; brown background. Canvas, 29¼ by 24¼ in.

123 FAMILY GROUP.

SIR GEORGE R. SITWELL, BART. **J. S. Copley, R.A.**

Portraits of Mary Sitwell, Sitwell Sitwell, Francis Sitwell, and Hart Sitwell, children of Francis Sitwell, Esq.

Miss Sitwell, in a white dress, and holding a roll of music in her hand, and her eldest brother Sitwell, in hunting costume, are seated near an open window; the youngest boy Hart, in green, lies at her feet holding some playing-cards in his hand; Francis, in red, is running towards his eldest brother. Painted 1785. Canvas, 61¾ by 71½ in.

124 Portrait of VISCOUNTESS BEAUCHAMP, afterwards MARCHIONESS OF HERTFORD.

JOHN C. F. RAMSDEN, ESQ. **John Hoppner, R.A.**

Isabella Anne, eldest daughter of Charles Ingram, 9th Viscount Irvine; m. as his 2nd wife, 1776, Francis, Viscount Beauchamp, afterwards 2nd Marquess of Hertford; d. 1836.

Half length to l., looking at the spectator; blue dress, black lace shawl, large straw hat trimmed with blue; foliage background. Canvas, 29¼ by 24¼ in.

125 NYMPHS BATHING.

LORD HUNTINGFIELD. **Francesco Zuccarelli, R.A.**

A wooded landscape, with a river and town in the l. middle distance; females bathing at a stream in the foreground; blue sky, with clouds. Canvas, 27 by 40 in.

LENT BY PAINTER.

126 Portrait of MRS. RICHARD ROCKE.

MAJOR W. L. ROCKE. **Sir Thomas Lawrence, P.R.A.**

Sarah Susannah, daughter of — Pattle, Esq.
Bust to l., looking at the spectator white dress; brown background. Canvas, 23¾ by 19½ in.

127 Portrait of SIR JOHN McMAHON.

MRS. MARRABLE. **Sir Thomas Lawrence, P.R.A.**

Private physician to King George IV.
Half figure, seated to l.; full face; dark coat; curtain background. Canvas, 36 by 27¾ in.

128 Portrait of MRS. CATHERINE GRIFFITH.

MAJOR C. DARBY GRIFFITH. **Thomas Gainsborough, R.A.**

Elder daughter of Sir William St. Quintin, Bart. (see No. 75); m. Christopher Griffith, Esq, of Padworth, M.P. for Berks, 1760-1770; d. 1801.
Half figure to r., head turned looking at the spectator; white low-cut dress, trimmed with blue; powdered hair; brown background. Canvas, 29¼ by 24 in.

129 Portrait of THE DUKE OF CLARENCE, afterwards WILLIAM IV.

COLONEL W. HALL WALKER, M.P. **John Hoppner, R.A.**

3rd son of George III.; b. 1765; succeeded George IV. 1830; d. 1837.
Three-quarter figure, standing to l. in a landscape, looking at the spectator; in uniform, his hands crossed, the r. resting on his sword, the l. holding his hat. Canvas, 50 by 38½ in.

130 Portrait of MRS. ANDERSON, of Inchyra.

SIR GEORGE DONALDSON. **Sir Henry Raeburn, R.A.**

Born Mary Mitchelson.
Half figure, seated to r. in a crimson chair, head turned and looking at the spectator, arms crossed in front; white gown; yellow background. Canvas, 35¼ by 26¾ in.

LENT BY PAINTER.

131 CHELSEA PENSIONERS READING THE WATERLOO DESPATCH.

THE DUKE OF WELLINGTON, K.G. **Sir David Wilkie, R.A.**

The following is the title and description of the picture given in the Royal Academy catalogue of 1822, the year in which it was exhibited:—"Chelsea Pensioners receiving the 'London Gazette Extraordinary' of Thursday, June 22nd, 1815, announcing the battle of Waterloo!!!

The picture represents an assemblage of pensioners and soldiers in front of the Duke of York public-house, Royal Hospital Row, Chelsea. The light-horseman on the l. has just arrived with the 'Gazette,' and is relating further particulars to his comrades, among whom is a Glengarry Highlander who served with General Graham at Barossa. The 'Gazette' is in the hands of an old pensioner, a survivor of the Seven Years' War, who was at the taking of Quebec with General Wolfe, and is now reading aloud to his companions the details of the victory of Waterloo. Opposite to him is a black, one of the band of the 1st Regiment of Foot Guards, who was in France during the Revolution, was present at the death of Louis XVI., and was afterwards servant to General Moreau in his campaign in Germany during the Revolutionary War. Next to the black, in a foraging dress, is an Irish light-horseman, explaining the news to an old pensioner who was with General Eliot during the bombardment of twenty-one months and twenty-one days at the memorable siege of Gibraltar; and behind the black's head is that of a soldier who served with the old Marquis of Granby. Further to the r., is a corporal of the Oxford Blues, who was at the battle of Vittoria, and at his feet is a black dog, known to the officers and men by the name of 'Old Duke,' who followed that regiment all over the Peninsula."

Signed and dated, "David Wilkie, 1822." Panel, 37 by 60½ in.

132 Portrait of Mrs. BUTLER.

J. C. WILLIAMS, ESQ. **George Romney.**

Penelope, daughter of John Carwardine, Esq., and sister of the Rev. Thomas Carwardine (see No. 136); b. 1730; a miniature painter; m. Mr. Butler, organist of St. Martin's and St. Anne's, Westminster; d. *c.* 1800.

Half figure to r., head turned, and looking at the spectator; white dress and hood; brown background. Canvas, 29¼ by 24½ in.

133 Portrait of MASTER THOMAS PELHAM, afterwards 2nd EARL OF CHICHESTER.

ADOLPH HIRSCH, ESQ. **Sir Joshua Reynolds, P.R.A.**

B. 1756; M.P. for Sussex, 1780–1796; Secretary of State for Home Department, 1801; succeeded as 2nd Earl of Chichester, 1805; d. 1826.

Full length of a child, running, extending his r. arm, a spaniel running by his side; white dress, with blue bows, and a blue sash; a grey hat, with pink feathers, in his l. hand; landscape background. Canvas, 50 by 40 in.

LENT BY PAINTER.

134 Portrait of THE REV. GEORGE CAMPBELL, D.D.

A. G. Campbell, Esq. **Sir Henry Raeburn, R.A.**

Minister of Cupar; distinguished as a preacher and author; was the father of Lord Chancellor Campbell; d. 1825.

Bust to l., looking at the spectator; black gown and white bands; dark background. Canvas, 29½ by 24 in.

135 THE HAPPY MARRIAGE.

Alfred A. de Pass, Esq. **William Hogarth.**

One of a series of pictures which Hogarth is said to have projected as a counterpart to his "Marriage à la Mode."

The time is supposed to be immediately after the return of the married couple from the church to the house. On the l. are the married couple, seated; in front, is the father of the lady, drinking to their health; behind them are a number of young people breaking bridecake over their heads; on the r., under the screen of the hall, are musicians and others; through an arch in the background is seen the kitchen, with a cook, in white, basting a joint. Canvas, 27½ by 35¼ in.

136 Portrait of THE REV. THOMAS CARWARDINE.

Captain G. W. Probert. **George Romney.**

The intimate friend of Romney; b. 1734; d. 1824.

Bust to r., head turned, looking at the spectator; dark coat; grey background. Canvas, 24½ by 20 in.

137 THE DEVIL'S BRIDGE, ST. GOTHARD.

Holbrook Gaskell, Esq. **J. M. W. Turner, R.A.**

The bridge, with the torrent rushing underneath, occupies the centre of the picture; crossing it are soldiers with baggage, mules, etc.; on either side rise high precipitous cliffs. Painted 1815. Canvas, 31 by 24 in.

138 Portrait of EDWARD WORTLEY MONTAGU.

Sir John Milbanke, Bart., V.C. **George Romney.**

Author and traveller; son of Lady Mary Wortley Montagu; b. 1713 d. 1776.

Head to l.; in Eastern costume, with turban; green background. Canvas, 21 by 18½ in., oval.

LENT BY PAINTER.

139 Portrait of A BOY.

J. C. Williams, Esq. **Sir Joshua Reynolds, P.R.A.**

Half figure standing to l., head turned over l. shoulder; brown dress, lace collar; sky background. Canvas, 25¾ by 21½ in.

140 THE POST-BOY'S RETURN.

Sir Samuel Montagu, Bart. **George Morland.**

Interior of a stable; the post-boy, behind whom is a dog, is standing talking to a man leaning on a shovel and holding a jug in his r. hand; a boy in a red jacket is lying on the ground beside him, and near by is a sow with a litter of pigs. Canvas, 27 by 35½ in.

141 Portrait of JANE PORTER.

Mrs. Hamilton. **John Opie, R.A.**

B. 1776; achieved a great success with her novels, 'Thaddeus of Warsaw' and 'The Scottish Chiefs'; d. 1850.
Half figure, seated to l., head turned, looking at the spectator; blue dress, short white sleeves, brown hat; long hair falling over her shoulders landscape background. Canvas, 29 by 22½ in.

142 Portrait of MISS LUTTRELL, afterwards MRS. SOUTHCOTE.

G. Fownes-Luttrell, Esq. **Sir Joshua Reynolds, P.R.A.**

Margaret, daughter of Henry Fownes-Luttrell, Esq., of Dunster Castle; b. 1747; m., 1769, John Henry Southcote, Esq.
Half figure to r., head turned looking at the spectator; blue dress, bordered with ermine, white stomacher; dark background. Painted in an oval. Canvas, 29½ by 24¼ in.

143 FAMILY GROUP.

Lord Sherborne **Johan Zoffany, R.A**

Portraits of James Lenox Naper (afterwards Dutton), Esq., and his 2nd wife, Jane, daughter of Christopher Bond, Esq.; their son, James, 1st Lord Sherborne; and daughter, Jane Mary, m. to Thomas Coke, Esq., of Holkam, afterwards Earl of Leicester.
Interior of a room; Mrs. Dutton is seated near the fire talking to her son, who is playing cards with his sister seated opposite him; Mr. Dutton, also seated at the table, is talking to his daughter. Canvas, 39¾ by 50 in.

LENT BY PAINTER.

144 Portrait of ALEXANDER CHARLES FRASER, JUN., of Reelig.

ADOLPH HIRSCH, ESQ. **Sir Henry Raeburn, R.A.**

Half figure to l., looking at the spectator; tartan jacket, shirt frill open brown background. Painted 1803. Canvas, 30 by 25 in.

145 PEASANTS AT A GRAVE.

LORD RONALD SUTHERLAND GOWER. **Thomas Gainsborough, R.A.**

A young man and a girl, in a graveyard, reading an inscription on a tombstone. Canvas, 11¾ by 9¼ in.

146 SCENE IN ITALY: EFFECT OF TWILIGHT.

HOLBROOK GASKELL, ESQ. **Richard Wilson, R.A.**

A pool in the r. foreground, on the far side of which is a ruined building and a tree; two figures, a man and a woman, on the l.; distant view beyond. Canvas, 12¾ by 16½ in.

147 Portrait of A GENTLEMAN.

GEORGE A. SIMONSON, ESQ. **John Hoppner, R.A.**

Half figure to l., three-quarter profile to l.; dark coat; dark background. Canvas, 29¾ by 24½ in.

GALLERY No. V.

OIL PAINTINGS—Nos. 148–168.

LENT BY PAINTER.

148 DEER FOREST IN SKYE.

E. C. Richardson, Esq. **Horatio McCulloch.**

View over an extensive mountainous country, with a lake in the middle distance; a herd of deer in the foreground. Signed, and dated, "H. McCulloch, 1856." Canvas, 44½ by 72½ in.

149 Portrait of J. M. W. TURNER, R.A.

Sir E. P. Tennant, Bart. **John Linnell.**

The celebrated painter; b. 1775; d. 1851.
Small bust; three-quarter profile to r.; brown fur-trimmed coat; landscape background. Canvas, 17¾ by 14¾ in.

150 THE BARLEY FIELD.

Sydney Gross, Esq. **John Linnell.**

Harvesters loading with sheaves of barley a cart drawn by three horses; extensive view on the r.; a clump of trees on the l. Signed, and dated, "J. Linnell, 1874." Canvas, 31 by 43 in.

151 LANDSCAPE.

James T. Tullis, Esq. **J. C. Wintour.**

View looking up a rocky and wooded gorge, through which flows a river. Signed, "J. C. Wintour." Canvas, 39½ by 49½ in.

LENT BY PAINTER.

152 SYRACUSAN BRIDE LEADING WILD ANIMALS FOR SACRIFICE TO THE TEMPLE OF DIANA.

F. B. MILDMAY, ESQ., M.P. **Lord Leighton, P.R.A.**

Exhibited in 1866 under the title of "Syracusan bride leading wild beasts in procession to the temple of Diana (subject suggested by a passage in the second Idyll of Theocritus)," and with the quotation, "And for her then many other wild beasts were going in procession round about, and among them a lioness."

The procession is advancing to the l., along a white marble terrace, towards the entrance of the temple. The bride leads a lioness, and is preceded and followed by a train of maidens bearing offerings, and accompanied by wild animals; below the terrace are seen several half figures; trees and landscape background. Canvas, 51½ by 165½ in.

153 CADZOW FOREST: WOODCUTTING.

LIEUT.-COLONEL WALTER BROWN. **Alexander Fraser.**

View on the outskirts of the forest, looking on the l. across a wide plain through which flows a river; in the l. foreground is a timber waggon with figures of men and women. Canvas, 40 by 50½ in.

154 A CHALK PIT.

J. W. SMITH, ESQ. **James Charles.**

View of the interior of a chalk pit, with three figures and a horse and cart. Signed, "J. Charles." Canvas, 23¼ by 32¼ in.

155 LANDSCAPE—REMINISCENCE OF WATTEAU.

JOHN MADDOCKS, ESQ. **James Charles.**

View looking through an opening in a forest towards some cottages in the distance; in the foreground are two women and a child. Signed, "J. Charles." Canvas, 33¾ by 46¾ in.

156 Portrait of W. BLUNDELL SPENCE, of Florence.

ALFRED A. DE PASS, ESQ. **Alfred Stevens.**

Bust to l., looking at the spectator; dark dress; brown background. Canvas, 26¾ by 19½ in.

LENT BY PAINTER.

157 EDINBURGH FROM THE CANAL.

LIEUT.-COLONEL WALTER BROWN. **Sam Bough.**

View looking across the canal towards the castle; on the canal are several barges. Signed, and dated, "Sam Bough, 1862." Canvas, 40 by 49½ in.

158 STREET SCENE IN VERONA.

LORD RONALD SUTHERLAND GOWER. **Richard Parkes Bonington.**

A religious procession is passing along the street near the Maffei Palace. Canvas, 23½ by 16¾ in.

159 FAIRLOP FAIR.

DUKE OF NORFOLK, K.G. **C. R. Leslie, R.A.**

Fairlop Fair was held on the first Friday in July, under the wide-spreading branches of the "Fairlop Oak" in Hainault Forest, Epping. According to an old ballad—

"The fair it was founded by one Daniel Day,
As hearty good fellow as ever could be,
And his coffin was made of the limb of the tree;
With black strap and perry he made his friends merry,
All sorrows to drown with brandy and sherry."

The fair ceased to be held not long after this picture was painted, in 1841–42. Canvas, 37 by 54 in.

160 THE HAYFIELD.

JOHN MADDOCKS, ESQ. **James Charles.**

View looking across a hayfield to woods beyond; two women raking in the foreground, and on the l. a loaded waggon; trees in the middle distance. Signed, "J. Charles." Canvas, 29½ by 48½ in.

161 HER WEDDING DRESS; SIXTY YEARS AGO.

J. W. SMITH, ESQ. **James Charles.**

Interior of a room; an old woman, seated in a high-backed armchair, is looking at a green dress, which she holds in her l. hand. Signed, "J. Charles." Canvas, 47 by 35¾ in.

LENT BY PAINTER.

162 CROSSING THE BRIDGE.

SYDNEY GROSS, ESQ. **John Linnell.**

In the middle distance a waggon is seen crossing a bridge, which spans a stream flowing at the foot of high, wooded hills; in the foreground several figures, one a woman on a pony, drive some sheep towards the bridge; two old trees on the l.; high hills in the distance. Signed and dated, "J. Linnell, 1877." Painted when the painter was eighty-five years old. Canvas, 31 by 44 in.

163 GATHERING CITRONS: A COURT IN DAMASCUS.

F. B. MILDMAY, ESQ. **Lord Leighton, P.R.A.**

Exhibited in 1874, under the title "Old Damascus: Jews' Quarter.
Interior of a courtyard; on the l. a fair-haired little girl is holding up her rose-pink dress to catch the citrons which a female slave is knocking off the tree with a long stick, held in her l. hand; on the r. a lady, in a green gold-embroidered dress, holding a flower-pot in her l. hand, stands looking on. Canvas, 52½ by 41¾ in.

164 AMONG THE SURREY HILLS.

MESSRS. AITKEN DOTT AND SON. **Alexander Fraser.**

View from a wooded height over a wide plain; in the foreground lies a large tree-trunk, with bundles of faggots near it, and on the l. are seen some figures engaged in loading a waggon with faggots. Signed, and dated, "A. Fraser, 1867." Canvas, 30 by 42 in.

165 THE HAREEM.

JOSEPH HORTON, ESQ. **John Frederick Lewis, R.A.**

Interior of the Hareem; a black slave, on her knees, is holding up a mirror in front of a lady lying on a divan; beside the lady are a little dog and a dish of fruit; near her stands another lady; other female figures on the l. Canvas, 34¾ by 43¾ in.

166 THE POND.

JOHN MADDOCKS, ESQ. **James Charles.**

View of a wooded upland, with a pond in the l. foreground; near the pond are some children, and on a road on the r. a nursemaid with a perambulator. Signed, and dated, "J. Charles, 1887." Canvas, 20 by 29½ in.

LENT BY PAINTER.

167 TWILIGHT.

T. Stirling Lee, Esq. **Frank H. Potter.**

Interior of a room; small full length figure of a woman holding a candle. Canvas, 28 by 20 in.

168 ST. ANDREWS.

Lieut.-Colonel Walter Brown. **Sam Bough.**

View from the quay on the l., looking towards the town on the cliffs, and the sea on the r.; on the quay and cliffs are dense crowds gazing out to sea. Signed, and dated, "Sam Bough, 1861-2." Canvas, 45½ by 61 in.

WATER COLOUR ROOM.

WATER COLOURS AND DRAWINGS, Nos. 169–246.

DRAWINGS BY GEORGE DANCE, R.A.

The following Twenty Drawings are part of a series of bust profile portraits by George Dance, R.A., of the early members of the Royal Academy. The drawings are in black and red chalk, in some instances slightly touched with colour.

LENT BY — ARTIST.

169 Portrait of THOMAS SANDBY, R.A.

ROYAL ACADEMY. — **George Dance, R.A.**

Architect. B. 1721; R.A. 1768; d. 1798.
Signed, and dated March 24, 1793. 10 by 7½ in.

170 Portrait of FRANCESCO BARTOLOZZI, R.A.

ROYAL ACADEMY. — **George Dance, R.A.**

Painter and engraver. B. 1727; R.A. 1768; d. 1815.
Signed, and dated March 31, 1793. 10 by 7½ in.

171 Portrait of JOHN OPIE, R.A.

ROYAL ACADEMY. — **George Dance, R.A.**

Painter. B. 1761; A.R.A. 1786; R.A. 1787; d. 1807.
Signed, and dated March 9, 1793. 10 by 7½ in.

LENT BY ARTIST.

172 Portrait of PAUL SANDBY, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1725; R.A. 1768; d. 1809.
Signed, and dated Dec. 21, 1794. 10 by 7½ in.

173 Portrait of SIR WILLIAM CHAMBERS, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Architect. B. 1726; R.A. 1768; d. 1796.
Signed, and dated March 17, 1793. 10 by 7½ in.

174 Portrait of THOMAS STOTHARD, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1755; Student 1777; A.R.A. 1791; R.A. 1794; d. 1834.
Signed, and dated January 25, 1794. 10 by 7¾ in.

175 Portrait of SIR WILLIAM BEECHEY, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1753; Student 1772; A.R.A. 1793; R.A. 1798; d. 1839.
Signed, and dated December 13, 1795. 10 by 7½ in.

176 Portrait of THOMAS DANIELL, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1749; Student 1773; A.R.A. 1796; R.A. 1799; d. 1840.
Signed, and dated — 1806. 10 by 7½ in.

177 Portrait of JOHN HOPPNER, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1758; Student 1775; A.R.A. 1793; R.A. 1795; d. 1810.
Signed, and dated November 10, 1793. 12½ by 9¼ in.

178 Portrait of BENJAMIN WEST, P.R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1738; R.A. 1768; P.R.A. 1792; d. 1820.
Signed, and dated March 3, 1793. 10 by 7½ in.

LENT BY ARTIST.

179 Portrait of JOSEPH MALLORD WILLIAM TURNER, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1775; Student 1789; A.R.A. 1799; R.A. 1802; d. 1851.
Signed, and dated March 31, 1800. 10 by 7½ in.

180 Portrait of JAMES WYATT, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Architect. B. 1748; A.R.A. 1770; R.A. 1785; P.R.A. Elect, 1805–6; d. 1813.
Signed, and dated March 31, 1795. 10 by 7½ in.

181 Portrait of JOHN FLAXMAN, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Sculptor. B. 1755; Student 1769; A.R.A. 1797; R.A. 1800; d. 1826.
Signed and dated Nov. 12, 1796. 10 by 7½ in.

182 Portrait of JAMES NORTHCOTE, R.A.

ROYAL ACADEMY. **George Dance, R.A**

Painter. B. 1746; Student 1771; A.R.A. 1786; R.A. 1787; d. 1831.
Signed, and dated March 2, 1793. 10 by 7½ in.

183 Portrait of JOHAN ZOFFANY, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1733; R.A. 1769; d. 1810.
Signed, and dated June 1, 1793. 10 by 7½ in.

184 Portrait of SAWREY GILPIN, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1733; A.R A. 1795; R.A. 1797; d. 1807.
Signed, and dated April 27, 1798. 10 by 7½ in.

185 Portrait of SIR FRANCIS BOURGEOIS, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1756; A.R.A. 1787; R.A. 1793; d. 1811.
Signed, and dated March 16, 1793. 10 by 7½ in.

LENT BY ARTIST.

186 Portrait of SIR THOMAS LAWRENCE, P.R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1769; Student 1787; A.R.A. 1791; R.A. 1794; P.R.A. 1820; d. 1830.
10 by 7½ in.

187 Portrait of HENRY FUSELI, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1741; A.R.A. 1788; R.A. 1790; d. 1825.
Signed, and dated June 2, 1793. 10 by 7½ in.

188 Portrait of RICHARD COSWAY, R.A.

ROYAL ACADEMY. **George Dance, R.A.**

Painter. B. 1740; Student 1769; A.R.A. 1770; R.A. 1771; d. 1821.
Signed, and dated April 6, 1793. 10 by 7½ in.

WATER COLOURS.

189 PORTA DELLA CARTA, VENICE.

A. D. HALFORD, ESQ. **Samuel Prout.**

View, with numerous figures. 13¾ by 9¾ in.

190 LANDSCAPE.

F. DICKSEE, ESQ., R.A. **H. G. Hine.**

View over a hilly moorland, with a windmill in the middle distance. Signed, and dated, "H. G. Hine, 1878." 10 by 21½ in.

191 ARUNDEL PARK AND CASTLE.

A. T. HOLLINGSWORTH, ESQ. **Thomas Collier.**

Extensive view over the park, and distant landscape with the tower of the castle seen on the r.; blue sky, with clouds. 23 by 34¾ in.

LENT BY ARTIST.

192 CONISBOROUGH CASTLE, YORKSHIRE.

MISS TATLOCK. **Peter de Wint.**

View of a rocky and wooded ravine, with the castle on a wooded hill in the l. foreground; a church tower seen in the l. distance; clear sky. 14 by 22 in.

193 STILL LIFE.

THOMAS J. BARRATT, ESQ. **William Hunt.**

A melon, a pineapple, and some grapes lying on a slab. 10¾ by 20½ in.

194 RIVER SCENE.

MISS TATLOCK. **Peter de Wint.**

View looking across a river, with a ruined building on the farther side; cloudy sky. 6¼ by 15¼ in.

195 TEWKESBURY.

MISS TATLOCK. **Peter de Wint.**

Water and trees in the foreground; beyond rises the Abbey with an old house on the l.; cloudy sky. 13 by 18 in.

196 TWO GREEN ROADS.

A. T. HOLLINGSWORTH, ESQ. **Thomas Collier.**

View of a common with grassy roads; flat country beyond; two women on the r.; blue sky, with clouds. Signed, and dated "Thos. Collier, 1883." 23½ by 35½ in.

197 THE WINDMILL: VIEW NEAR THE NEW FOREST.

A. T. HOLLINGSWORTH, ESQ. **Thomas Collier.**

View across a common, on which are a flock of geese, with the windmill beyond; blue sky, with clouds. Signed, and dated "Thos. Collier, Augt 27, 1878." 9½ by 13½ in.

LENT BY ARTIST.

198 SAVED FROM THE FLOOD.

A. D. Halford, Esq. **Francis William Topham.**

Small full-length of a girl in a red petticoat, crossing a brook with a lamb in her arms; stormy sky. 26½ by 21½ in.

199 THE BASS ROCK.

A. D. Halford, Esq. **William Leighton Leitch.**

The rock, the upper part of which is lit up by the sun, occupies the centre of the picture; on the lower rock, in the foreground, are large flocks of birds; stormy sky. 15½ by 23¾ in.

200 BOY WITH CANDLE.

A. D. Halford, Esq. **William Hunt.**

Three-quarter figure of a boy in a blue smock, holding a lighted candle, which he shades with his l. hand. Signed, "W. Hunt." 16¼ by 12¼ in.

201 GIRL AND WATERLILIES.

A. D. Halford, Esq. **Birket Foster.**

View, looking along a river bank; in the foreground, a girl is leaning forward over the water's edge trying to reach some lilies with a stick; cloudy sky. 6¾ by 9¾ in.

202 PEASANTS AND SHEEP ON THE LANDES.

A. D. Halford, Esq. **Rosa Bonheur.**

In the foreground, in a waggon drawn by two oxen, is a woman with a baby in her arms; beside the waggon is a man on stilts, talking to her; following them are a flock of sheep and another man on stilts; clear sky. Signed, and dated "R. Bonheur, 1866." 13¼ by 21¼ in.

203 RECRUITS.

A. D. Halford, Esq. **Jean Léon Gérome, H.F.R.A.**

In the foreground is a Moorish soldier on a donkey; following him are other soldiers; blue sky. Signed, "J. L. Gérome." 7 by 9½ in.

LENT BY ARTIST.

204 ROAD IN WALES, WITH FIGURES.

A. D. HALFORD, ESQ. **David Cox.**

View looking along a road, with trees on the r.; on the road are some figures, one of a man on horseback; blue sky, with clouds. 9 by 12 in.

205 THE STANDARD-BEARER.

A. D. HALFORD, ESQ. **Sir John Gilbert, R.A.**

Three-quarter figure of a young man in a red cap and richly embroidered dress trimmed with ermine, standing in a pillared courtyard and grasping a blue standard with a dragon worked on it. Signed, and dated "John Gilbert, 1863." 17½ by 12¾ in.

206 THE MASTER OF THE BUCKHOUNDS.

A. D. HALFORD, ESQ. **Fred. Tayler.**

A gentleman, in a richly laced blue coat and high jack boots, wearing a wig and carrying a three-cornered hat in his hand, with his hunting horn slung round his shoulder, is riding a bay horse along a forest glade, surrounded by his hounds; behind him follows a man carrying a deer on his shoulders. Signed, and dated "F. T. 1866." 18½ by 24¾ in.

207 THE BAY OF BAIAE.

A. D. HALFORD, ESQ. **William Leighton Leitch.**

View looking across the bay, with buildings in the middle distance; blue sky, with clouds. Signed, and dated "W. L. Leitch, 1876." 7 by 11 in.

208 GIRL DRIVING CATTLE.

A. D. HALFORD, ESQ. **Birket Foster.**

View of a road through a water meadow; along it is proceeding a man in a cart, followed by another man on horseback; behind them is a girl driving three cows; blue sky, with clouds. 5¼ by 7¾ in.

209 THE MARKET-PLACE, VERONA.

A. D. HALFORD, ESQ. **William Wood Deane.**

View of the fruit market, with numerous fruit stalls, and groups of people marketing. Signed, and dated "W. W. Deane, 1870." 23½ by 37¾ in.

LENT BY ARTIST.

210 LAGO MAGGIORE.

A. D. Halford, Esq. **William Leighton Leitch.**

View looking across the lake, with mountains in the distance; figures and an old boat in the foreground; blue sky, with clouds. 7 by 11 in.

211 BROADSTAIRS, 1836.

A. D. Halford, Esq. **Robert Brandard.**

View from the cliffs, looking north across the bay; two figures lying down in the foreground; cloudy sky. 8¼ by 12 in.

Of the following twenty-five Water Colours by J. M. W. Turner, R.A., lent by Sir Donald Currie, twenty (Nos. 212–215, 217–222, 226–231, and 233–236) are sketches to illustrate some of the Poems of Thomas Campbell. They were engraved by Edward Goodall for the edition of 'The Poetical Works of Thomas Campbell,' published by Moxon in 1837. The portion of the poem intended to be illustrated is printed on the mount, and in some cases pencilled on the drawing.

LENT BY ARTIST.

212 "ODE TO THE GERMANS."

Sir Donald Currie, G.C.M.G. **J. M. W. Turner, R.A.**

"The Spirit of Britannia
Invokes across the main
Her sister Allemannia
To burst the Tyrant's chain."

9½ by 7¼ in.

213 "THE LAST MAN."

Sir Donald Currie, G.C.M.G. **J. M. W. Turner, R.A.**

"All worldly shapes shall melt in gloom,
The Sun himself must die,
Before this mortal shall assume
Its Immortality!"

9½ by 7¼ in.

214 "THE PLEASURES OF HOPE."

Sir Donald Currie, G.C.M.G. **J. M. W. Turner, R.A.**

"'Tis Heaven's commanding trumpet, long and loud,
Like Sinai's thunder, pealing from the cloud!"

9½ by 7¼ in.

LENT BY ARTIST.

215 "THE PLEASURES OF HOPE."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Hope, for a season, bade the world farewell,
And freedom shriek'd—as Kosciusko fell!"

9½ by 7¼ in.

216 THE LAKE OF ZURICH.

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

View looking across the lake towards the town, with high mountains all round; figures bathing in the foreground; sunset sky. 11½ by 18¼ in.

217 "THE DEATH-BOAT OF HELIGOLAND."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"As the boat of the stony-eyed death came in sight,
High bounding from billow to billow; each form
Had its shroud like a plaid flying loose to the storm;
With an oar in each pulseless and icy cold hand,
Fast they ploughed, by the lee shore of Heligoland."

9½ by 7¼ in.

218 "BATTLE OF THE BALTIC."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Of Nelson and the North,
Sing the glorious day's renown."

9½ by 7¼ in.

219 "LOCHIEL'S WARNING."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Lochiel, Lochiel! beware of the day
When the Lowlands shall meet thee in battle array!"

9½ by 7¼ in.

220 "THEODRIC."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"'Twas sunset, and the Ranz des Vaches was sung,
And lights were o'er th' Helvetian mountains flung,
That gave the glacier tops their richest glow,
And tinged the lakes like molten gold below."

9½ by 7¼ in.

LENT BY ARTIST.

221 "ON THE CAMP HILL, NEAR HASTINGS."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"In the deep blue of eve,
Ere the twinkling of stars had begun,
Or the lark took his leave
Of the skies and the sweet setting sun,
I climbed to yon heights,
Where the Norman encamped him of old,
With his bowmen and knights,
And his banner all burnished with gold."

9½ by 7¼ in.

222 "O'CONNOR'S CHILD."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Oh! once the harp of Innisfail
Was strung full high in notes of gladness;
But yet it often told a tale
Of more prevailing sadness."

9½ by 7¼ in.

223 DESCENT OF ST. GOTHARD.

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

View looking up the pass, with the high mountains on either side; in the foreground, seated on either side of the torrent, are some figures. 12½ by 20½ in.

224 GRENOBLE.

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

View looking down the river Isère, crossed by a high bridge in the middle distance; buildings of the city on either side rising to a great height on the l.; in the foreground boats with figures, and on the r. women washing; the Alps in the distance. Signed, "J. M. W. Turner, R.A." 20 by 28¼ in.

225 RIVAULX ABBEY.

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

The ruins of the abbey in the middle distance, with hills beyond, the tops of which are covered with clouds; a man fishing in the river in the foreground. Painted about 1825–30. Engraved by E. Goodall in 'England and Wales.' Size, 11 by 15¾ in.

LENT BY ARTIST.

226 "LORD ULLIN'S DAUGHTER."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"A Chieftain, to the Highlands bound,
Cries, 'Boatman, do not tarry!
And I'll give thee a silver pound
To row us o'er the ferry.'"

9½ by 7¼ in.

227 "HOHENLINDEN."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"On Linden, when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Iser rolling rapidly."

9½ by 7¼ in.

228 "THE PLEASURES OF HOPE."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Angel of life! thy glittering wings explore
Earth's loveliest bounds, and Ocean's wildest shore."

9½ by 7¼ in.

229 "GERTRUDE OF WYOMING."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"On Susquehana's side, fair Wyoming!"

9½ by 7¼ in.

230 "GERTRUDE OF WYOMING."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Apart there was a deep untrodden grot,
Where oft the reading hours sweet Gertrude wore:
Tradition had not named its lonely spot."

9½ by 7¼ in.

LENT BY ARTIST.

231 "THE PLEASURES OF HOPE."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"At summer eve, when Heaven's ethereal bow,
Spans with bright arch the glittering hills below,
Why to yon mountain turns the musing eye,
Whose sunbright summit mingles with the sky?
Why do those cliffs of shadowy tint appear
More sweet than all the landscape smiling near?—
'Tis distance lends enchantment to the view,
And robes the mountains in its azure hue."

9½ by 7¼ in.

232 THE LAKE OF THUN.

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

View looking along the lake, with buildings on the r., and high mountains on either side. 14½ by 21¼ in.

233 "THE BEECH TREE'S PETITION."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"O leave this barren spot to me!
Spare, woodman, spare the beechen tree!
Though bush or floweret never grow
My dark unwarming shade below."

9½ by 7¼ in.

234 "THE DEAD EAGLE."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Fallen as he is, this king of birds still seems
Like royalty in ruins."

9½ by 7¼ in.

235 "THE SOLDIER'S DREAM."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"Our bugles sang truce—for the night cloud had lowered,
And the sentinel stars set their watch in the sky;
And thousands had sunk on the ground overpowered,
The weary to sleep, and the wounded to die."

9½ by 7¼ in.

LENT BY ARTIST.

236 "THE BRAVE ROLAND."

SIR DONALD CURRIE, G.C.M.G. **J. M. W. Turner, R.A.**

"The brave Roland!—the brave Roland!—
False tidings reached the Rhenish strand
That he had fallen in fight."

9½ by 7¼ in.

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237 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Studies of a leg and two hands for "Elisha and Gehazi." Black and white chalk on brown paper. 13½ by 10¼ in.
(2) Study for a "Venus." Black and white chalk on grey paper. 16¼ by 8½ in.

238 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Study of a nude female figure for "The Frigidarium." Black chalk on brown paper. 14¼ by 7¾ in.

(2) Study of a nude female figure for "The Frigidarium." Black chalk and Chinese white on brown paper. 18 by 8 in.

239 STUDY.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

Study of a nude boy for the "Cimabue," and two studies of hands. Black chalk on brown paper. 16¾ by 10¾ in.

240 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Study of a draped arm. Black chalk and white paint on grey paper. 13¾ by 9¼ in.

(2) Study of a draped female figure; and two studies of a nude female figure for "Flaming June." Black and white chalk on brown paper. 10½ by 14 in.

LENT BY ARTIST.

241 STUDY.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

Study of a woman with a guitar. Black chalk and Chinese white on brown paper. 17 by 9¾ in.

242 Portraits of MRS. VESEY and LADY COLTHURST.

DOWAGER LADY COLTHURST. **Jean Auguste Ingres.**

Two ladies seated opposite to one another on a sofa. Signed, and dated, "Ingres del. Rome 1816." Pencil, 11¾ by 8¾ in.

243 STUDY.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

Study of drapery for "The Bracelet." Black chalk and white paint on grey paper. 17½ by 11½ in.

244 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Study of draped figure for "The Spirit of the Summit." Black and white chalk on brown paper. 13 by 9½ in.

(2) Five studies of draped figures. Black and white chalk on brown paper. 10½ by 13½ in.

245 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Study for Andromeda in "Perseus and Andromeda." Black and white chalk on brown paper. 21½ by 13 in.

(2) Study for Andromeda in "Perseus and Andromeda." Black and white chalk on brown paper. 13¾ by 7¾ in.

246 STUDIES.

ROYAL ACADEMY. **Lord Leighton, P.R.A.**

(1) Study of a child's head. Black and white chalk on brown paper. 13½ by 11 in.

(2) Two studies of heads, and seven studies of hands. Black chalk Chinese white on brown paper. 10½ by 15 in.

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